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Faire lockes, resembling Phoebus' radiant beames ;
Smooth forehead, like the table of high Ioue.

Boas has remarked (*Works of Thomas Kyd*, p. lxxxii) on two parallels between Shakespeare and this play, to which this may now be added.

As Boas thinks that these lines from *Soliman and Perseda* may possibly have been inspired by the 21st sonnet of Watson's *Hecatompethia*, we may note how the poet there (7-9) introduces the perfections of various goddesses to characterize his mistress :

By Iunoes gift she beares a stately grace,
Pallas hath placèd skill amidd'st her brest ;
Venus her selfe doth dwell within her face.

In the same kind is *A. Y. L.* 3. 2. 147-160.

The similarity between *Sol. and Pers.* 85-6 and *Shak., Ven. and Adon.* 234 ff. seems never to have been remarked.

Apropos of *Soliman and Perseda*, perhaps W. R. Greg (*Mod. Lang. Quart.* 4. 188) is a little severe in characterizing Boas' first Quarto edition of 1599 (*Works*, p. 162) as a forgery, though it is undoubtedly a modern reprint. The copy in the Yale Library has, on the reverse of the title, in small letters at the bottom of the page : 'J. Smee-ton, Printer, St. Martin's Lane.' The British Museum copy, 11773. c. 11, is likely, therefore, to have the same means of identification.

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THE BASQUE VERB.

Students of Basque on both sides of the Atlantic will be interested to learn that an elaborate analysis of Pierre D'Urte's Basque Verb has just been placed in the Bodleian Library at Oxford. (Basque mss. C 2.) It amounts to 138 pages of foolscap, and is the work of the Reverend Andrew Clark of Lincoln College. The grammar to which it refers—itsself a mere fragment—was unearthed by Professor Rhys some years ago in Lord Macclesfield's library. At his suggestion, the late Prince Lucien Bonaparte visited Shirburn and

examined it. It was eventually copied out by the late Canon Llewelyn Thomas of Jesus College, and has also been presented to the Oxford Library (Basque mss. C 1). We offer this information for the use of scholars that might otherwise be ignorant of the existence of these mss., neither of them being likely to be printed in the near future.

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ENGLISH DRAMA.

Poetaster, by Ben Jonson. Edited, with Introduction, Notes, and Glossary, by HERBERT S. MALLORY, Ph. D. [Yale Studies in English, xxvii.] New York : Henry Holt and Co., 1905.

Five of Jonson's plays have already appeared in this series, beside a volume of Studies in his Comedy, and we trust that the plan includes reproductions of all the best works of one of the most conscientious, most clear-thoughted, and manliest spirits among English men of letters ; one who stood alone among his poetical contemporaries in the combination of principles and method—science and art.

Poetaster is, of course, not one of Jonson's best plays, being rather a dramatic lampoon than a comedy ; but it contains so much of personal and biographical interest that it is well worth the pains that the editor has bestowed, not upon the text only, but also upon the famous literary quarrel that gave it birth, the origin of which, notwithstanding the most diligent investigation, is still not as clear as one could wish.

With regard to this quarrel, I find myself unable to agree with Dr. Mallory (and others) that Jonson meant the Hedon of *Cynthia's Revels* for Marston, and Anaides for Dekker. Where Jonson undertook to caricature, he made his caricatures so characteristic that the public could not fail to recognize the originals, as he does in *Poetaster*. But who, in "Hedon, the Voluptuous, a courtier," "a gallant wholly consecrated to his pleasures," who affects preciosity in speech, ex-

quisiteness in manners, and gorgeousness in apparel, who is redolent of the most delicate perfumes, fond of displaying the gold in his purse, the darling of the ladies and a glittering wonder at Court—could recognize the cynical, poor, and scurrilous Marston, who carried rugged speech to affectation, and was probably never at Court in his life? Nor can I recognize Dekker in "Anaiides the Impudent," another fantastic gallant. Dekker was miserably poor and more than once imprisoned for debt; he was a plain hard-working poet, with flashes of genius, certainly, but as far as possible from the bullying, arrogant, swaggering Anaiides. When Jonson really means Dekker (as in *Poetaster*) he calls him "a simple honest fellow," and sneers at his shabby poverty; and when he really means Marston, he represents him in threadbare clothes and with no money in his pocket. With more plausibility might we argue that Shakespeare caricatured Jonson in Falstaff, or in Sir Toby Belch.

Mr. Mallory finds in Jonson "a being divided against himself," and thinks that this division was due to the conflict in his soul between classic ideals and romantic influences. I, too, think I detect in Jonson an antinomy—a being-pulled in two ways—but I should account for it differently. Jonson had two fundamental beliefs: that Plautus and Terence were unsurpassable masters of comedy, and that the duty of comedy was to reform morals and manners. But these beliefs were discrepant. Neither Plautus nor Terence was a moral reformer in Jonson's sense. Indeed, the tendency of their comedies is rather the other way. The profligate scapegrace is sure to be pardoned by his father (or to catch the virtuous old man on a "jag"); the knavish servant and the parasite got off scot-free; the *meretrix* marries into a good family, and so forth. Vengeance overtakes only the *danista* and the *leno*, the common enemies of mankind. Jonson, moreover, held firmly the belief that to reform your own time you must draw men and women of your own time and country: Plautus and Terence drew their manners and characters from Greece. Jonson held fast to the doctrine that individual peculiarities or twists of character—"humours," as he calls them—which in the milder form are folly, and in the graver, vice, were the proper stuff for comedy: Plautus and

Terence exhibited types only. Jonson makes these aberrations bring about their own discomfiture: the Latin poets do nothing of the sort.

Jonson was perpetually pulled from his realism in the direction of allegory. Macilente and Mammon are not persons but personifications; so are Pecunia and her retinue; while *Cynthia's Revels* is little else but allegory.

The editor has given great pains to the identification of the various personages, and reaches reasonable conclusions, treating very gently the fantastic conjectures of that worthy scholar but arch-finder of mares'-nests, Mr. Fleay. Among these personages the most singular is Captain Tucca, concerning whom, and my reasons for deriving him from the Maenius of Horace, I have expressed myself elsewhere.

In discussing the tribune Lupus, the editor seems not to have noticed the resemblance to Shakespeare's Dogberry. Both are guardians of the peace; both are zealous, credulous, and densely stupid; both are triumphant over the unearthing of a conspiracy—Dogberry insists upon being "written down an ass," and Lupus cries, "An ass? . . . that's I too: I am the ass. You mean me by the ass." These can hardly be mere coincidences.

The text carefully follows the folio of 1616, which was revised by Jonson himself. The notes are full, sensible, and the fruit of careful study and research. The editor need not have expressed astonishment at the mention of "perukes in Rome!" (p. 220). Old Ben knew pretty well what was in Rome, and had read his Juvenal (vi, 120). *Gent.* (p. 235) is not "an early use of the now vulgar form," but a common printers' contraction. There might have been a note to "Does not Cæsar give the eagle?" (p. 108) explaining that "give" has here the heraldic meaning of 'bear as his armorial device.' Thus Fuller, speaking of John of Trevisa, says: "he gave a garbe, or wheat-sheaf, for his arms." "So the proportion of your beard" (p. 169) refers rather to the (small) size than to the color of that appendage. But these are trifles not detracting from the solid worth of this edition.

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